

American Art News

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ITALY WANTS HER CEILING

The Italian Government has started an inquiry as to how the Metropolitan Museum secured the famous panelled ceiling by Pinturicchio from the Palazzo del Magnifico at Siena, the news of whose acquisition and a description of which was recently published in the AMERICAN ART NEWS. Italian Consul General Bernardi, here, has been requested by his Government to take the matter up with the Museum. Its immediate purpose is to discover the leak which permitted the surreptitious exportation of the ceiling from Italy, despite the vigilance of Italian officials, whose duty it is to prevent the nation's being despoiled of its ancient art treasures. It is said that the Italian Government may make representations to the Metropolitan Museum, that the ceiling has been sent from the country unlawfully, and is the heritage of the nation, but that it would repay the Museum for what the ceiling cost. It is further said that the matter may lead to diplomatic representations at Washington, and that Italy may institute an inquiry there as to whether some arrangement could not be made whereby the laws of Italy against the

REDON ETCHINGS IN CHICAGO

Mr. Arthur T. Aldis tells how the Chicago Museum happened to come into the possession of its unique collection of Odilon Redon's etchings. When Redon exhibited in N. Y. and Chicago some ten or twelve years ago, probably the only sale was made to Mrs. Aldis, who was told she could pick out anything she wanted for \$15. "In 1913," says Mr. Aldis, "I looked up the old gentleman in Paris. He and his wife were living in a simple little apartment, where he also worked. He could not suggest any place to find his lithographs except The Hague, adding: 'Holland kept me alive during my hardest years.'

"Soon the famous Roger Marx collection was sold at auction in Paris. It contained a number of Redon's lithographs. I authorized a man from Durand-Ruel's to bid on a number of them, but secured nothing. The old artist's market was then beginning to rise, when he had little left himself.

"Mr. Ryerson discovered last spring when in Paris that Mme. Redon had, with wonderful forethought, extracted the first impression on every printing her husband had ever

RELIGIOUS ART DESTROYED

An A. P. cable from Rome says: A sacred dish supposed to have belonged to the Holy Family, lined with gold worked by Benvenuto Cellini, was among the treasures lost in the destruction by fire of the Chiesa della Casa Santa in Loreto. The church sheltered the shrine which, according to Catholic tradition, marked the early home of Christ in Nazareth. The loss is estimated at 12,000,000 gold lire.

The shrine, which was decorated with arabesques in gilded brass, and a statue of the Virgin was reduced to ashes. No trace of the precious cedar wood of which the statue was made was left. Other artistic and religious treasures destroyed included the altar, decorated with semi-precious stones; two silver busts representing St. Anna and St. Joseph, the silver bells on both sides of the statue of the Virgin and all the votive lamps of gold and silver.

Inaugural Medals

Elmer H. Hannan of Washington, D. C., has made the Harding-Coolidge memorial medals.

ANNUAL ACADEMY DISPLAY

(Second Notice)

Time and space limitations allowed of only a general estimate and review of the prize winning pictures and sculptures at the current 96th annual Academy exhibition in the Fine Arts Galleries.

There are so many works of more than average merit, and so few that are mediocre or even distinctly weak this year, that space limitations again another week make it impossible to do more than indicate some of the pictures that are really features of the exhibition, and notice of the best the sculptures and black and white must await another opportunity.

The rebuilt and greatly improved Vanderbilt Gallery—improved as to its lighting and new and fresh brown wall covering, and by the building of two small staircases to the basement at the right and left of the large gallery, to replace the old unsightly and long stairway on the west side—holds, as usual, some of the best pictures in the display. The place of honor, the centre of



RURAL SCENE
By Daniel Garber, N. A.

At Arlington Gallery

importation of its old art would be respected in this country. It appears this ceiling has been in the possession of the Metropolitan Museum for some years, although it was not placed on exhibition until Jan. last. The delay in showing the ceiling was due to the necessary changes in the construction of Gallery No. 32, in the Museum, called the "Gold Room," into an apartment with proper dimensions and the ceiling was also delayed in crossing the ocean. It also appears that the ceiling was in the Palace at Siena in 1902 and was only missed several years later. The Italian Government could find no trace of the treasure until it read of its exhibition in the Museum.

Although the officials of the Museum have met and discussed this subject, as President de Forest is at Jekyll Island and Director Robinson is himself in Italy, no action in the matter is likely to be taken by the trustees for some time, or before their return.

made—when more than one state, she had the first impression of every state. There were nearly 400 sheets and over 200 subjects. It was a rare opportunity, and I cabled the trustees in Chicago and obtained authority to buy the collection as a whole."

Gifts to N. Y. Museums

Under the will of Eloise L. Breese-Norrie, the Metropolitan Museum has been left two oils by old masters and three tapestries, and the Manor Museum, Van Cortlandt Park, her collections of Delft and Staffordshire, brass and copper.

Registrations of Architects

The N. Y. State Association of Architects in annual meeting in Albany, Feb. 28, voted in favor of legislation now pending in the Legislature which would provide for the registration of architects.

Destroyed War Art Valued

The Reparations commission, under authority of the treaty of Versailles, has completed its estimate of damages done by the Germans to the art treasures of Belgium and Northern France. After painstaking investigation it estimates the damage at 900,000,000 francs, and will soon submit a bill to Germany for this amount.

Spanish Painting for Museum

The Worcester Art Museum has acquired an anonymous Madonna and Child with Saint and Donor, believed to be a work of the Spanish school of the early XV C.

Duveneck Endowment

The Duveneck Endowment for the Cincinnati Museum has reached the gratifying sum of \$34,000.

the north wall, has been given appropriately to a characteristic brown Autumn hillside by the late J. Francis Murphy with all the poetry and feeling he so well put in all his work. The Vanderbilt Gallery pictures have been hung, and well hung, on one line and also well spaced, so that the large room presents a beautiful and dignified appearance. The prize winners in this gallery were discussed last week. Other works that demand notice are A. L. Groll's typical New Mexican landscape "Laguna"; Carl Rungius' "Sage Brush" a cattle-driving scene, full of action, William Ritschel's Cala coast scene "Sunset Hour" virile and rich in color, Granville Smith's delicate delicious landscape "The Mill," Gardner Symons' winter landscape "Winding Stream," with its exquisite effect of sunlight on snow, Charles Rosen's strong, somewhat impressionistic "Iron Bridge," Harry Watrous' Blakelocky (Continued on Page 2)

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ANNUAL ACADEMY DISPLAY

(Continued from Page 1)

liams, Robert Vonnoh's well known, and always delightful tonal "Grez Bridge—France," J. H. Boston's splendid mountain landscape, boldly conceived and finely handled "U. S. Ranger—Adirondacks," Henry Rittenberg's "Kimona," and unusually good and attractive presentation of a tall young woman, standing before a mirror, Lydia Emmet's typical portrait of two children "Tom and Sue," a faithful feeling delineation of childish character, James R. Hopkins' familiar strongly characterized figure work "The Mountain Preacher," a faithful portrayal of the circuit rider of the Tennessee Mountains, a truly American subject, finely painted, Elmer Schofield's vigorous "Waterfall," with its hard sunlight, and Victor Higgins' remarkable mountain scene "Taos Mountains," with broad color masses, well handled, but almost in flat planes, a curious but effective performance.

There are also to be noted Edward Redfield's charming truthful winter village scene "Day Before Christmas" more tender in sentiment than usual, E. L. Blumenschein's colorful "October," George Elmer Browne's Arabian Night Fantasy "The Slave Market," beautiful in color, Howard Russell Butler's "Arizona Desert" scene-poetic and colorful, Jerome Myers' figure group, full of character "The Old Quarter," Paul King's excellent coast scene "Rocks and Sea," a departure in subject for this able landscapist, Ballard Williams' large and fine landscape, William Meyrowitz's group "Little Girls," Horatio Walker's virile landscape with horses "At the Trough," W. S. Robinson's beautiful Autumn landscape, W. A. Coffin's delicate tender "April," Bruce Crane's poetic tonal "September Greys," Elizabeth Paxton's clever Interior with figure, so true to life and character "Breakfast in Bed," Jonas Lie's largely conceived and broadly painted harbor scene in northern latitudes with its shimmering light "When Days Grow Long," Cullen Yates' tender delicious Delaware River landscape "Early Spring," which repeats the note so well struck in his recent successful "One-man" show, E. I. Couse's typical, solidly painted expressive Indian figure work, "The Rain God," Henry B. Snell's stirring marine "The Trawler," and Roy Brown's superb, finely composed landscape "Mohegan Valley."

The Centre Gallery

It is to be regretted that Max Bohm, that usually successful painter of large decorative figure works, should have essayed this year such a subject as "The Sermon on the Mount," which covers the centre north-wall of the Centre Gallery, for the work does not do his able brush justice in any way—the color tawdry, and the Christ an inadequate conception. It is surprising that the Jury accepted so poor an example of this "Nodding Homer," whose Academy pictures are looked forward to by so many admirers. Mr. Bohm's choice of subject was unfortunate.

nate. There is such a word as "hackneyed" even when it can be applied to so solemn a theme.

William M. Paxton is represented in this gallery by one of his "Near Vermeers," a superior work beautifully painted, "Woman Sewing," Birge Harrison by a tender, poetic landscape, "Rosy Afternoon;" Robert Nisbet by a fine typical virile landscape, "Hymn of Autumn;" C. C. Cooper by a sympathetic village scene, "Main Street;" Robert Vonnoh by his striking half length of the sculptor, Robert Aitken; Wayman Adams by his familiar standing presentation of the well-known artist, John McClure Hamilton, with the latter's quaint twinkle, almost a caricature; Elliott Torrey by a splendid Alpine vista, "The Simplon Pass;" De Witt Lockman by his faithful striking standing portrait of the artist, W. A. Coffin, an unusually fine performance—one of the best of this able painter's works;" Carlilton T. Chapman by a typical marine, "Call of the Deep Sea;" Oliver D. Grover by his striking half length of the Danish artist, J. O. Johansen; Anna Fisher by a thoroughly good canvas, "The Spar Yard;" Marion L. Poole by her familiar two figure work, "Marionettes;" Edward L. Ipsen by a typically strong "Portrait of a Lady;" John F. Carlson by one of his strong wood interiors, "Timber Line—Colorado;" Chauncey F. Ryder by one of his best landscapes, "Contention Pond;" Maurice Fromkes by his colorful "Black and Gold" and Leonard Ochtmann by a typical tonal landscape, "Frosty Morning;" Sidney Dickinson by his speaking "Portrait of Capt. Robert Aitken;" Robert W. Van Boskerck by a good Adirondack landscape; Ernest Lawson by a typical "September Evening," and Clara McChesney by a good figure work, "A Summer Boy."

The South Gallery

Frank Swift Chase leads the landscapists, showing in this gallery with his rich splendid autumn vista, "Woodland Valley." This canvas has good fellows in Henry Leith-Ross's winter scene, "Woodstock Under Snow;" Walter Griffin's scintillating jewel-like "Grand Canal—Venice;" H. A. Vincent's "Fisherman's Quarters," fine in quality; Reynolds Beal's "Lever Lock;" Oliver D. Grover's "Stockbridge Bowl," and George Elmer Browne's brilliant "Rialto—Venice." Other superior works in this gallery are W. Ritchel's striking Cala coast scene, Lillian Genth's outdoors with female nude, a Tahitian maiden, "Kiowa;" Luis Mora's standing nude child, "Pearls and Rose Tints," charming in color and flesh tones, but the head too large for the body; Edmund Greacen's half length seated woman's figure, "The White Mantilla," very refined and delicate in color and feeling; Edward Potthast's typical beach scene, with figures, joyous and colorful; Albio T. Hibbard's stunning mountain landscape, with its fine composition and distance, and Everett T. Warner's virile landscape, "The Pool."

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Childe Hassam's unusual performance, a woman recumbent on a sofa, is not up to his standard. This rare colorist and decorative painter is seldom happy in his figures, and the woman in this canvas is wooden, the hands notably so. The color is dry and the handling tight, while the decorative touch in the screen background, and the arrangement is characteristically good. But the work will not enhance the painter's reputation. Edward Dufner shows his familiar children by a lake, delicate and delicious in color, but a too often repeated motif. M. Mary Fairchild Low's "Portrait—Rose and Green" is dainty and refined in subject treatment and color. The two landscapes with figures by Charlton Fortune of San Francisco strike a new note, clear and full of life and colorful. Other superior canvases are by Eric Hudson, a strong fine marine; Glenn Newell, the best from his able brush as yet, "Feeling Frisky," a small herd of cattle gaily advancing in dazzling sunlight to a stream—a delightful performance; Ivan Olinsky, two well-drawn, finely posed and rich colored figures of young women; Charles H. Davis, one of his best landscapes, with typical pearly sky; a glowing Bermuda landscape by Will H. Foote; a harbor scene by Jonas Lie full of life and color, and a good outdoors by Anne Goldthwaite.

Other artists well represented are Daniel Garber, with an interior with figure splendidly lit, "The Orchard Window;" Karl Anderson, a good portrait rich in color quality; W. H. Singer, a Norwegian landscape, tender in color; Will H. Low, a classical figure and landscape, "Ariadne in Naxos;" Arthur E. Powell, Raymond Neilson, E. C. Volkert, George Sotter, Guy Wiggins (one of his best Conn. landscapes), Hobart Nichols, Charles H. Goodbury, E. P. Roth, and George Bruestle.

James B. Townsend.

Two Art Shows at Macbeth's

Two exhibitions on to March 21 at the Macbeth Gallery, 450 Fifth Ave., the annual display of the Society of Animal Painters and Sculptors, and of landscapes by W. Elmer Schofield and Charles H. Davis, make a strong appeal to art lovers and students. The sculpture in the first show overweighs the paintings in merit and interest. Phinister Proctor with his well studied, broadly and strongly modelled wild beasts, among which are his famous "Princeton Tigers," C. C. Rumsey's bronze group "The Old Virginian," F. G. R. Roth's small equestrian groups, Miss Hyatt's delicately modelled and polished wild animals and ocean mammals, notably her "Rhinoceros" and "Seals," James T. Clark's realistic African animals, and his good follower, Miss Grace M. Johnson's also realistic beasts, make an ensemble that will be found fascinating to Nature as well as sculpture lovers.

Among the painters represented, Carl Rungius, Charles L. Bull, Belmore Browne, Henry J. Poore and Carleton Wiggins are to the fore. All these are accomplished, and some are clever artists and their works studied—in conjunction with those of the sculptors above named—reveal a sincere love and knowledge of the "beasts that perish."

Charles H. Davis, who is also showing several of his Conn. landscapes at this gallery, has been well termed "The Painter of American Skies." His landscapes are always well composed, clear and fresh in color and atmosphere, joyous in feeling, and ever surmounted by skies, whose colors and cloud masses are true and appealing. His work has the simple touch of sincerity and sym-

pathy with Nature. He does not strive for effect but paints appreciatively a world that, to him, is joyous and beautiful. W. Elmer Schofield, one of the most virile of modern American landscapists presents in his display, also at Macbeth's, a number of houses and villages painted on the Cornish coast of England, and a winter landscape. All are vigorous in the extreme, flooded with hard sunlight, and convincing. The artist's painting is like his soldiering, courageous, strong in attack and, if sometimes a trifle too strong and lacking somewhat in delicacy and refinement of method, is still always worth study.

Gilbert Gaul Memorial Display

Although a painter of acknowledged ability who had received every honor that America confers upon her best artists, the late Gilbert Gaul, with the modesty and gentleness that so endeared him to his friends and fellow artists, refrained from exploiting his work in an individual collection, although he sent examples of his able brush to some of the large native exhibitions. A memorial exhibition, arranged by and now on at the new Braus Galleries, 422 Madison Ave., is the first "one man" show of the dead painter's work ever offered to the N. Y. art public, and the first time his work has been seen in public since his death in 1919. His early reputation was won as a spirited and truthful painter of Civil War scenes, but he

pictures painted during the World war, is here, and "Who's Downhearted," reproduced in last week's ART NEWS, is another noted war subject, while there are many landscapes painted with true sentiment and feeling sympathy with Nature.

Two Artists at Whitney Club

Donald Corley, now at the Whitney Studio Club, 147 W. 4th St., through to March 17, protests against two things—architectural limitations and the lack of precision in art—against both, because he has been an architect (for eight years with McKim, Mead & White), and because he is an artist. He has designed the scenery for the movie production of "Thais," and for the present production at the Greenwich Theatre. He has also written fairy tales. He shows delightful drawings in ink with color applied with a ruling pen. Mr. Corley has a keen sense of rhythmic design and the daintiest of imaginations.

At the same gallery a memorial exhibition of etchings by the late Chas. F. Mielatz is on. These are of especial value to the historian, for the artist's hunting ground was N. Y. almost entirely, and he etched many old landmarks now passing and likely soon to pass.

Photographs at Wanamaker's

E. O. Hoppé, who, earlier in the season, exhibited his dolls and silhouettes at 556 Fifth Ave., is now showing at the Belmason

Art in Advertising Show at Arts Club

There is an interesting exhibition in progress through the month at the National Arts Club, 119 E. 19 St., under the rather misleading title of "Original Drawings and Paintings by the Art Directors Club." The works shown are the originals from which posters, advertisements, catalogs and advertising matter of all kinds used by commercial firms, from makers of cosmetics to shipbuilders the country through, are made. Some are the posters used by the U. S. Government during the war. Such artists as Maxfield Parrish, Jonas Lie, Jessie Wilcox Smith, Sarah Stilwell Weber, and J. C. Leyendecker are among the leading exhibitors. There is much charming work also by artists whose names are less well known. The originals of many of the "ads" one sees daily on billboards, etc., are shown here, and make one realize what fine artistic abilities are devoted to advertising in these times when successful commerce is a fine art in itself, when the necessities of life make "Art for Art's Sake" an impossible (though beautiful) ideal for many talented artists.

More than 275 artists and organizations are represented. The 300 exhibits were chosen from the work of the past two years from several thousand of specimens submitted. All the work shown has been used in advertising and most of it has been given national circulation.

E. E. Calkins, who arranged the first exhibition of advertising art held in these galleries thirteen years ago, contributes a foreword to the catalog. The jury of award comprised Richard J. Walsh, Edwin H. Blashfield, Charles D. Gibson, Prof. Arthur W. Dow, Robert Henri, and Joseph Pennell. First prize for black and white work was awarded to F. R. Gruger; first prize for color work to W. E. Heitland, and first prize for poster design to Rene Clark.

Salmagundi Oil Exhibition

The annual exhibition of oils by members, now on at the Salmagundi Club, 47 Fifth Ave. to Mar. 19, inclusive, is considered the best the club has ever held. To Edmund Graecen for his "Old Fashioned Gown" was awarded the Shaw Purchase Prize, which this year has been raised to \$1,000; to Robert Spencer, for his "One O'Clock," the new Club Purchase Prize of \$1,000; and to Cullen Yates for his "Uplands," the Isidor Prize of \$500. The show comprises 172 paintings and one sculptured fountain group, the work of Willard Paddock, which occupies the centre of the gallery. So large is the display that an overflow nearly fills the wall space in the reading room adjoining the club gallery. As usual, the display is pre-eminently one of landscapes. There are many snow scenes. They come from Redfield, Ernest Albert, Frederick W. Hutchison, Hobart Nichols, Leith-Ross, Allen Cockran, Frank W. Loven, Frank S. Chase, and Harry F. Waltman. John E. Costigan's decorative "Sheep and Goats" stands out. Carle Brenner has a careful study of flowers; Arthur J. E. Powell, a canvas remarkable for its sparkling sunlight; Karl Anderson, a portrait, in sensitive jewel-like color, and Murray P. Bewley, a beautiful portrait, "Lucy." Leopold Seyffert's "Blue Green Hat," one of his most poetic canvases, occupies the centre of the east wall, and Lester Boronda's "Island Madonna" is characteristically distinctive. Bruce Crane's "Souvenir of Autumn" might have been painted by Murphy. R. Sloan Bredin's "On the Lawn" suggests somewhat Whistler's "Cremorne Gardens." Chas. Chapman, John F. Carlsen, Emil Carlsen, Eliot Clark, Robert Nesbit, Geo. Elmer Brown, Edw. Volkert and many others contribute superior canvases.

John Folinsbee at the Ferargil

John Folinsbee, one of the "New Hope Group" of painters, is showing recent landscapes and dock scenes at the Ferargil Galleries, 607 Fifth Ave, through March 15. Strength of handling and direct expression feature his canvases. "By the Bridge, Lambertville," is well drawn and the values are so true that one gets the great width of the river over which the bridge is hung.



"FIFTH AVENUE"

By Carlton Fowler

also painted many genres and landscapes of peaceful subjects as the present display proves. In the some 60 examples shown, all that remain unsold of the output of a long life of uninterrupted work, there is vivid variety of theme and treatment, which all show the artist's ability and sincerity and the talents that gave him his sure place in American art.

Gaul felt his subjects and had a convincing manner fortified by hard won knowledge. He knew how to portray action—a rare accomplishment in plastic art, and his drawing was sure and true and his color individual and always harmonious. In the series of five "Sioux Indian, South Dakota, Encampment," subjects, all of historical value, for the artist lived and worked among these Indians for years, there is a moonlight of exceptional beauty and charm. His "Best Dressed Women in the World" (a Red Cross nurse), one of the most popular

Galleries at Wanamaker's to March 31 some 146 photographs, interesting not only for their quality but for the famous personalities portrayed.

"Mr. Hoppé," says Max Weber in the Catalog, "is one of the very few world distinguished workers in photography who makes no preposterous claims for it, and from the very first he has striven for and believed in pure and unmanipulated photography. The wisdom and dignity of this belief and consistency of purpose is in abundant evidence in this remarkable exhibition, the dominant notes of which are sincerity, personality, and beauty."

Fifth Ave. at Twilight

Carlton C. Fowler's "Fifth Avenue," reproduced on this page, has been exhibited in the window of the John Levy Galleries, 559 Fifth Ave. Mr. Fowler has worked on this canvas at intervals for several years. It is 44 inches high, and one of the few paintings giving a comprehensive view of the Avenue, showing both sides, looking north from about 52nd St. It represents a spring evening after rain, when the street lights are just beginning and the sky is still illumined by the rays of the setting sun.

Mario Corbel left his N. Y. studio recently for Havana, Cuba, where he will be engaged for some time in sculpture work for the Cuban Government.

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"NO MUSIC IN THEIR SOULS"

"The man who hath no music in his soul,
And is not moved by concord of sweet
sounds
Is fit for treason, strategem and spoils.
Let no man trust him."

There can be, of course, no direct application of the last two lines of the "Immortal William's" quatrain, above quoted, to those capable artists Francis Newton and Childe Hassam. They recently "hailed to court" Mrs. Richard T. Wilson, a co-tenant and neighbor in the studio apartment building of which they are all occupants, on the charge that the late musicales she gave in her own apartment disturbed them, and the quatrain comes irresistibly to mind.

We should have thought that Mr. Hassam, at least, who has been called a "Poet in Color," was a lover of music—we know nothing of Mr. Newton's musical tastes.

The "cloud of witnesses," social lights and music lovers, including Messrs. Frank Munsey and Louis Wiley, by their testimony as to the harmlessness of Mrs. Wilson's musicales and their comparative low "concord of sweet sounds," quickly won her case, and Messrs. Newton and Hassam were defeated.

Without full knowledge of the merits of the case, we are inclined to agree with the published opinion of a prominent feminine witness in the court, that the two artists were "fussy." Childe Hassam and Francis Newton "fussy!" What an indictment!

POESY IN LANDSCAPES

"It is just about a generation ago that the group of landscape painters, of whom J. Francis Murphy, who has just died, was easily one of the leaders, began to make their impression on American collectors. It has now come about that the works which they produced and produce command higher prices at art sales than are obtained for the best examples of the Barbizon school, whose output at one time dominated American collections.

"At the time that Murphy began to depict poesy in American landscapes, which was supposed to be foreign to our scenery and our sentiment, the average buyer of pictures felt that the European cachet was the only thing that determined value in a canvas of any kind. Moreover, it was assumed that the misty, vaporous effects so familiar in French landscapes, effects due wholly to the climatic conditions, were, in fact, the imaginative contribution of master artists, who saw landscapes through personality and temperament in a way that was forever forbidden to the American painter.

"Consequently, when men like the elder Inness revealed that there was a glamour and a rare beauty in the American countryside, and when the younger group led by Murphy also discovered that, despite our higher sun, our clearer atmosphere, our bluer sky and our general absence of watery, cloud-enveloped vistas and washed out landscapes with gray the predominant color note, our own intimate countryside views could be invested with a rich human interest in which the poetry of all outdoors was revealed in lovely color and ingratiating design, it was not long before recognition came and the American landscape took its proper place in current art world over.

"That the dead artist's type of mind should incline him to paint the mellow languors of the early autumn and golden haze of that halcyon period of the year denoted as 'Indian Summer' did not by any means indicate that he had a super-sugary recipe for landscapes in order to suggest sentiment. On the contrary, every season was his and he did not fear the problems caused by the greater brilliancy of outdoor effects in America, which make the most subjective of American landscapes seem hard to those who accept the European conventions as the determining thing in nature studies. That we are emancipated from all this, and that the test of the sales indicates that the American buyer decides on general artistic merit and not on manufactured prejudices is due in large measure to the kind of thing that Murphy stood for in his art from the days of his first triumph in 1887 to the present universal recognition of him as one who saw beauty in the simplest vistas of a countryside which he redeemed in transcribing.—Harvey M. Watts in Phila. Public Ledger.

CORRESPONDENCE

Woman Painter Answers Critic

Editor AMERICAN ART NEWS,
Dear sir: After reading the criticism in the Sunday Tribune of Feb. 27, last, on "Women Painters, and a Visitor" is it lese Majeste to ask what is the matter with the Tribune's august art critic?

A fair criticism is only possible as the outcome of an open mind and a discerning eye—especially the open mind. It does not consist of platitudes, strung together with advice suitable to a decade ago, and interspersed with, quite undeserved—and uncommonly hard knocks, and apologetic postscripts, to ease those same hard knocks. Note, for example, such platitudes as "A good painter is a good painter, regardless of sex. Sex has nothing to do with it." How incontrovertibly true. And again—"It is the common fault of all large groups to settle down to the average of the rank and file." Of necessity true—the world down the ages, has produced but few geniuses—in art or in criticism.

And the well meant advice—a gem, if needed. "It would be a good thing if the N. A. W. P. & S. would consider the idea of making it as hard to get a picture into one of its shows as to drive a dromedary through the eye of a needle." They are trying to do that very thing, Mr. Critic, and it may be possible next year to persuade you, and a fellow critic or two, to serve as a jury. I am sure of one picture, yes, just one is allowed to hang, the "Women Painters" will pride themselves on giving to the world one great work, approved of by the critics, and through them, by the public—no matter what the painters themselves think. The painters only paint pictures, anyway, they don't know anything about them, except what the critics tell them.

And now for a knock or two—"The thirtieth annual exhibition (of Women Painters, etc.) which should have demonstrated its

usefulness, has not quite done so." Thanks for the "quite." It softens a blow to the Women Painters and Sculptors, which should put its useless thirty years career out of existence. And now for the second knock out—"The exhibition, in short, is portentously dull," followed by a remorseful remark to the slain—"Those Artists of genuine ability, (how many does it take to keep an exhibition from being portentously dull?), who take part, are almost obliterated," etc. One artist of genuine ability might reconcile a painter to a whole exhibition, but a critic, alas. And Mr. Critic winds up by wondering why—"We shall go on wondering why there is not chance enough in the various miscellaneous shows for any ordinary painter, man or woman." A splendid finale to a most remarkable criticism—which sounds to an "ordinary painter" more as if it were the result of an attack of indigestion, than a fair, unbiased criticism of one of N. Y.'s early shows of importance. This year a show well hung, fairly impressive, speaking plainly of an honest attempt at a high average, and with all of the failures incident to any big attempt.

And there is every reason in the world why artists and women artists, if you like, should have some exhibition of the kind. N. Y. has too few, so called, "miscellaneous exhibitions." The Academy is a joke—thousands of pictures sent, and some 300 hung, and yet, one of the whys of the Woman's show, passes this Critic's understanding.

C. C. M.

N. Y., Mar. 2, 1921.

ART BOOK REVIEW

THE BOOK OF A HUNDRED HANDS, by George B. Bridgman. The first of its kind ever published—a book entirely on the hand. Edward C. Bridgman, Publisher of Books at Pelham, New York.

George B. Bridgman, instructor in drawing and lecturer on the construction and anatomy of the human figure at the Art Students' League, and the author of Constructive Anatomy, has now written and published a volume on hands, in which he cites 100 examples of hands.

The history of the hand in art includes the hands of Egyptian mummies, those of the cave dwellers, the ancient Peruvians, the Aztecs, the American Indians, the conceptions of the Alaskans, as reflected on their totem poles, the Assyrians, and a long train of other hands.

The face is generally selected as the medium of expression, but in the present Bridgman volume it is revealed, as perhaps never before, that the hand has an individuality all its own, and that much expression impossible in the face belongs to the hand.

There are many types of hands, which fact becomes manifest just as soon as the study of the hand is taken up. There are also varying ways of expressing the hand. The archaic hand differs essentially from what we may venture to designate the jazz hand, and there you are. The use of the hand modifies it in a pronounced fashion. The infant hand represents one extreme also, while the hand of senility is in the antithesis. The finger prints remain without change however, and this fact has been made useful by criminologists through the Bertillon system.

The illustrations in the present volume constitute its chief feature, and by means of these light is shed upon the hand and its development. Here one sees the back of the hand, its front, and side views; the square hand, the round, compact, long, short, thick, thin, the male and female hand.

The reader is made familiar with the muscles, the fingers, and even the lines of the palms that mean so much to Cheirosophists. The thumb side is presented many times and in many aspects. The same is true of the little finger. In short, the hand is presented from A to Z.

OBITUARY

Eugene Burnand

Those who had the advantage of his friendship say that Eugene Burnand recently dead in Paris, was an incomparable character. His exceptional right-mindedness was apparent in his work. At the last Salon he showed a large landscape, a ploughing scene which was praised in the Art News for its fine qualities. The Swiss character (Burnand came from Canton at Vaud) is not given to fantasy, nor does it splash its heart on its palette. He was an even, methodical, dexterous painter, more desirous of interpreting the significance of what he saw than of what he felt. The soldier-types he displayed at Brunner's gallery in Paris last Winter contribute one of the most interesting pages to the iconography of the war. He had illustrated some of the works of Mistral at the poet's request and the museum of Lausanne has a fine animal picture from his brush. He studied at the Beaux Arts under Gerome.

Stage settings by Paul Chalfin, constructed by Howard Higgin, are shown at the Rivoli Theatre. W. J. Benda, the artist and illustrator, has also become interested in stage work. His Greek masks have become features at the Rivoli and Rialto. It was after many offers and experiments with other artists that the management of the theatres finally decided upon Benda as the best fitted to carry out their programs.

LONDON LETTER

London, Mar. 2, 1921.

It is not often that one is able to accord enthusiastic appreciation to the modern artist in stained glass. But the memorial window for Lahore Cathedral, which has been carried out by Leonard Walker, and now on view at the Fine Art Society in Bond Street, raises one's hopes for the future of this branch of the arts, more than anything of the kind seen for many a day. Cleverly avoiding both ultra-modernism and a weak reliance upon mere tradition, the artist has succeeded in achieving something proper to his own time, yet respecting that which has gone before. The glass is rich and of the depth (as opposed to brilliance) that one associates with the finest examples of Mediaeval times. In another room is a memorial exhibition of the work of the late F. H. Townsend, art editor of "Punch" for many years. The drawings are those of a man who, while just missing the touch of genius that would have sent his name down to posterity with that of the great humorist draughtsmen, yet produced undeniably sound and solid work, never forcing the fun nor scamping the composition. His figure drawing was exceedingly accomplished.

A Bill to Benefit Artists

There is a distinct feeling afoot here that it would be well to emulate, on behalf of British artists, the bill now before the Belgian Parliament, dealing with a plan to hand over to living artists a certain percentage on the price paid at auction on their pictures, subsequent to their original sale. Although it is usually after the death of an artist that the great appreciation in price takes place, yet there have been many notable instances of late of this rise in current valuation taking place during the painter's lifetime. Such an instance was that in which Sir William Orpen's "Mirror," originally sold for 35 guineas, fetched as much as £500 a few years later. It may be urged that in such cases the artist is so far on the path to fame that he no longer needs such a percentage upon his early work, but at the same time there would appear to be no valid reason to urge why the whole profit should go to those who had no part in the picture's making. It is quite probable that some legislation of the kind will eventually mature.

The interest displayed just now in tapestries, will be still further increased by the splendid exhibition of textiles at present on at the Victoria and Albert Museum. The French Government has lent for a Franco-British exhibition examples of the finest work produced by the Gobelins and Savonnerie factories, as well as the famous 16th C. tapestries from the Rheims Cathedral, woven at Tournai. King George has lent Flemish work of the same period, depicting classic myths, while such collections as those of Mr. Pierpont Morgan, the Dukes of Rutland and Buccleuch, have also been drawn upon.

Exhibitions Now On

There is great versatility in the work of Ethelbert White, now shown at the Pater-son and Carfax Gallery at 5 Old Bond St., W., for the artist appears to be as greatly interested in his figure studies as in his landscapes and atmospheric effects. Further, he has a sense of humor, profoundly to be appreciated, and a feeling for color which permits him to give the former full play.

Exhibition has never followed exhibition with the rapidity of today. And moreover, so many of the shows are of such real interest and importance that it is quite a difficult matter to fit into the week's round all that would well repay a visit. At the Goupil Gallery there is at present a most exotic Gauguin, entitled "Nevermore," wherein a Lady of Tahiti disports herself within her home, while without, strange figures add to the allure of the composition. Negroid sculpture also looms large in this exhibition, reminding one of the joke perpetrated some time ago by one of our most eminent critics, who remarked that one must speak of "Negroid antics" rather than of "Negroid antiques," a term which justly describes the character of many of the works. There is certainly something curiously weird and impressive about these ingenious carvings, but one reflects, even a child's drawing, in which the arms sprout from the neck and the eyes look in all directions at once, possesses a similar curious quality. The vogue, however, for this very primitive form of art is steadily on the increase, but whether it is destined to endure is quite another matter.

At the United Arts Gallery, 23a Old Bond Street, there are several works by Fantin Latour, as well as two by Isabey, all of which well repay a visit. In spite of a certain restlessness characteristic of the work of the latter artist, there is a dignity about it which was not to be found among many of his contemporaries, for 1848, the date of the smaller work, here exhibited, was a difficult transition time between 18th century tradition and later 19th century ideas. The Fantin-Latours make perhaps a more direct appeal.

When American visitors come to town this Spring there will be no necessity for them to visit the Royal Exchange to study the panel by Frank O. Salisbury of "The Great West Steps," which was unveiled a few days ago by the Duke of York. One would rather have had a veil drawn over it than one drawn away, for the work really gives a worse impression of English modern art than it deserves.

L. G. S.

Duveen Brothers

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COLUMBUS, OHIO

Gov. Davis has offered a prize of \$500 to the Ohio artist sending the best painting to the State Fair next Autumn. The Fair management is going to make a radical change in the policy of the art show. In addition to the Governor's prize there will be several worth while prizes offered to Ohio artists and a loan exhibition will help to put the Fair show on a par with the best in the country. A jury of awards and selection will be responsible for the exhibition.

An exhibition of works by Gaston La-Touche is on at the Gallery of Fine Arts. About 100 members of the Columbus Art League attended the costume party, in the art rooms at the Ohio State University at the Feb. meeting. Mrs. Albert Rush as a green and gold batik butterfly won the first prize among the women contestants and Melville Webber won first among the men with his "Gladiator" costume.

Charles William Duvall has been holding an exhibition of his landscapes at the Schonthal Community House.

Prof. C. F. Kelley of the Ohio State University is giving a series of popular lectures on art each Friday evening during Lent.

The University Art Department is having a small but interesting loan exhibition. A bright modern touch is given to it by the canvases by Glackens, Prendergast, Davies, Kent and Lawson from the Ferdinand Howald collection. The Gallery of Fine Arts has loaned Henri's "Dancer" and Bellow's "Polo Game" and three other canvases by Bellows are loaned by local collectors. Alice Schille has three examples.

H. Kirkpatrick.

PROVIDENCE.

The gallery of the Art Club has been the center of interest for the past fortnight, with paintings by Sidney R. Burleigh, the club's president. The exhibition consisted of 80 watercolors, 31 of which were street scenes and picturesque bits of local color done in Charleston, S. C. This interesting series of sketches, the result of a recent painting trip in the Carolinas, was justly made a feature of the exhibition. Mr. Burleigh found delightful material in this colorful and picturesque Southern city. "Justis" Gates, St. Michael's is a delicate and lovely toned work gracefully composed, and "The Smithy in Cumberland St." offers a striking contrast in its deep rich tones and dramatic setting. "The Pink House in Chalmers St., "Azaleas in the Tea Gardens," "Treasure Island" and "Old French Houses" are all admirable. Seven large landscapes, painted in R. I., and presented with greater breadth of brushwork and more vital color than usual, serves to introduce almost a new note into Mr. Burleighs art. "Summer Afternoon" is an impressive glimpse of New England scenery. This whole series is painted with remarkable unity of conception, purity of color and variety of theme. It is gratifying to add that many excellent sales have been made.

At the close of this exhibition, the gallery will be unoccupied until after the annual Costume Party, to allow for its transformation for the occasion into a Venetian Palace. The affair this year is to be a "Carnival of Venice" which should offer unusual opportunities for original pageantry.

Among recent acquisitions of the R. I. School of Design, are four oils, given by Mrs. Virginia W. Hoppin—in memory of Mr. Hoppin—a "Landscape with Ruined Castle" by Karel du Jardin, an "Interior with Figures" by Frans van Mieris, "Bathing the Baby" by B. J. Blommers, and "An Eastern Princess" by Narcisse Diaz. The du Jardin is a well authenticated example from the collection of Mrs. Joseph in London, is in Smith's catalog raisonné, and was engraved by Daudet in the Le Brun Gallery. The van Mieris is also well known; it was in the Van Slingelandt Dort collection in 1785, and later in the collection of Mrs. Joseph, and is in Smith's catalog.

Other recent acquisitions include a painting by Manet, "Girl in Blue," the gift of a group of friends; a "Madonna and Child," attributed to Andrea di Giovanni, an anonymous gift; a nude by Richard Miller, gift of Mrs. William C. Baker, and a copy of Raphael's "Pope Julius II," gift of Mr. R. H. I. Goddard.

W. Alden Brown.

MONTCLAIR (N. J.)

There is now on at the Museum an exhibition of oils by Julius Rolshoven, depicting the life and character of the American Indian. In March and April there are and will be exhibitions of rugs—antique and modern, and of watercolors and sketches by George Inness, who obtained the inspiration for many of his greatest pictures in this place. Through the courtesy of Mr. and Mrs. Ellis P. Earle, the Museum has been able to augment its permanent collection, for a few months, with 10 important landscapes, one by George Inness, entitled "Spring in New Jersey" and the other "End of Summer" by A. L. Wyant.

A class in weaving has been started and is proving an added and popular adjunct to the Museum life. This is the first step toward linking the Industrial Arts at this Museum, a movement fostered in all the larger Museums throughout the country, and a valuable collection of book-plates is being made for the Museum. The picture collection has been increased by a watercolor by Harry Fenn, a gift from Mrs. Charles F. Dorste. Mr. Fenn made his home here for many years. A charcoal drawing, "Lower Broadway," by Peter Marcus, has been purchased and presented to the Museum by "Friends of the Museum," and an engraved portrait of Washington was bequeathed the Museum by Miss Laura A. Seymour. The Museum attendance during the past year numbered 18,000.

OMAHA

The Society of Fine Arts showed at the library through December, batiks, prints and handwrought textiles of all kinds. In January they held a show of 20 old masters from the Ehrich Galleries, N. Y. They are now exhibiting 500 bookplates, foreign and American, with some local ones.

R. C. and N. M. Vose of Boston, who have in former years held the best exhibitions ever shown here, have sent four paintings as a loan to the Friends of Art for the Museum for an indefinite period. They are a splendid large Twachtman, "Drifting Clouds"; a compelling "Coming Squall," by Wm. E. Norton; "The Doll," by Chas. W. Hawthorne, and "On the Stairs," by Sergeant Kendall, all excellent examples. The last, unfortunately, has been lost by the express company and no trace of it can be found. Three pictures have been loaned similarly for several years past, "The New-Born Lamb," by H. J. Van der Weels; "Hauling Wood," by J. K. Leur, and a Jan Van Essen. The Messrs. Vose are great benefactors of Omaha, having secured for the Museum a fine Dougherty and an excellent Evart Pieters, and by their superior exhibitions have done much to raise the standard of taste and of art here. The frequent visits of Mr. Robert C. Vose and his nephew, Mr. W. C. Thompson, both of whom have fine appreciation of the beautiful and the true, has been of incalculable value in rousing enthusiasm and interest.

Leta Moore Meyer.

MEMPHIS

One of the most interesting exhibitions ever held at the Brooks Memorial Art Gallery is the collection of textiles, block printing and artistic photography, by Mrs. William M. Chase. The textiles, mostly Oriental in design, are exceedingly well done, original and in good taste. The exhibition shows keen appreciation of design but not set in form. The grace of an artistic hand, influenced by the early Egyptian or Persian art—or perhaps the Japanese—lends an unusual charm to the entire exhibit. In the photographs the same taste is found. There are many of Mr. Chase's studio and of Mr. Chase and several attractive sitters posed in costume. In Gallery C there are three cases of laces and fans and the well-known collection of antique rings and crosses belonging to Mr. Chase. In Gallery A there is a splendid exhibit of 14 oils, representing Irving Wiles, Wier, Metcalf, Symonds, Mary Cassatt, Reid, Blake-lock, J. W. Alexander, Horatio Walker, R. Miller, Hassam, Dougherty, Waugh and Tryon.

A commission went through the Brooks Memorial Art Gallery for a marble bust of Robert E. Lee, by Bruno Louis Zimm, to be placed in Baylor College, Pelton, Texas. It is said to be the best portrait of Lee in existence.

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Women's Artists' Auction

The first auction by the National Association of Women painters and sculptors, held in the Architectural League rooms last night, March 9, afforded an opportunity to get at very low prices small pictures and bits of statuary by well known women artists. The auctioneers were H. Van Buren Magonigle, architect; Robert Aitken, sculptor; Harry Hoffman, painter; F. Louis Mora, painter; Courtney Foote, actor.

Hayley Lever at Daniel's

While variety marks the subjects of Hayley Lever's watercolors shown at the Daniel Galleries, 2 West 47th St., through March 15, they have little of spontaneous inspiration. An apparent striving for "something new and original" is evident in many of the works, yet fine feeling and color characterize "Sea and Rain," and there is sentiment in "Old Houses." "Flowers" has a brilliant color scheme and interesting composition, and "Sloops," while notably "mixed" in design, is rarely good in color.

Lee Van Ching Sale

The grand total for the three sessions of the Lee Van Ching sale of Oriental porcelains at the Anderson Galleries, on the after. of Feb. 3, 4 and 5, was \$15,890. O. Fukushima paid \$360 for a carved rock crystal jar, 12 inches high; Saito, \$180 for a carving in rock crystal, 9 3/4 x 8 1/4 inches; and W. O. James, \$170 for a bowl with moulded design, Sung Period, and \$155 for a Temmoku stoneware bowl, Sung Period.

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Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, to April 11.
Conn. Academy of Fine Arts, Annex, Wadsworth Athenaeum, Hartford, Conn.—11th annual exhibition (oil and sculpture) April 18-May 1, incl. Not more than two works from one contributor. Moderate size advised. Out-of-town work received by L. A. Wiley & Sons, 732 Main St., Hartford, before April 9.
New Haven Paint and Clay Club, Yale School of Fine Arts, New Haven, Conn.—21st annual exhibition, March 29-April 17. Entries by March 14. Receiving day March 19, 8 A. M.—5 P. M.

SPECIAL NEW YORK EXHIBITIONS

Ainslie Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Paintings by A. Avinoff and Eric C. Mounsbach, to March 14.
American Numismatic Society, 156 St. W. of B'way—Sculpture by Mrs. Clara Sheridan, to Mar. 19; daily, 11 A. M.—5 P. M.; Sundays, 1-5.
Arden Studio, 599 Fifth Ave.—Designs for the theatre by Herman Rosse, to March 15.

Arlington Galleries, 274 Madison Ave.—Paintings by Daniel Garber, to March 28.

Art Alliance, 10 E. 47 St.—Hand decorated fabrics by members, to March 26, incl.

Babcock Galleries, 19 E. 49 St.—Recent paintings by Henry S. Eddy, to March 12. Paintings by Herbert Meyer, March 14-26, incl.

Bourgeois Galleries, 668 Fifth Ave.—Sculptures by Alfeo Faggi, to March 19.

Braus Galleries, 422 Madison Ave. (near 48 St.)—Paintings by the late Gilbert Gaul, to March 22.

Brooklyn Museum, Eastern Parkway (7th Ave. Subway Sta. at Museum)—Collection of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Paintings and sculpture by Swiss artists, to Mar. 20.

Brooklyn Society of Miniature Painters, Hotel Bossert Montague and Hicks Sts., Brooklyn—Third annual exhibition to March 28.

Brown-Robertson Galleries, 415 Madison Ave. (at 48 St.)—Photographs by Dr. Henry B. Goodwin, F. R. P. S., through March 18.

Butler Galleries, 601 Madison Ave.—Etchings of children, by Margery A. Ryerson, through March 12.

Camera Club, 121 W. 68 St.—Bromoil transfers by Fred Judge, Hastings, Eng., to March 15. Photographs awarded a prize by "American Photography," March 15-31, incl.

City Club, 55 W. 44 St.—Paintings by John Newton Howitt, to March 19. Etchings and dry-points by Rembrandt, through March.

Civic Club, 14 W. 12th St.—Paintings by Arthur W. Emerson and Magnus Norstad, to March 15.

C. L. W. Art Club, 802 Broadway—Period and pageant costumes by students in classes of Ethel Traphagen at Cooper Union, N. Y. School of Industrial Art and Brooklyn Teachers' Association, through March.

Daniel Gallery, 2 W. 47 St.—Water colors by Hayley Lever, to March 14. Work by Jules Pascin, March 14-26, incl.

Dudensing Galleries, 45 E. 44 St.—Selected paintings by Americans and foreign artists.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French painters, to March 26, incl.

Ehrlich Galleries, 707 Fifth Ave.—Modern Spanish paintings, Sorolla, Zuloaga, Lucas, Morcillo, Domingo, etc., to March 19.

Ferargil Gallery, 607 Fifth Ave.—Paintings by John Follinsbee, to March 20.

Folsom Galleries, 104 W. 57 St.—Paintings by Geo. Bellows, Eugene Speicher, Guy du Bois, to March 24.

Grolier Club, 47 E. 60 St.—Exhibition in connection with centenary of John Keats, to April 1.

Hanfstengl Galleries, 153 W. 57 St.—Modern woodcuts, to March 15.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

556 Fifth Ave.—Etchings and dry-points by Rembrandt, through March. Decorative and sentimental watercolors by Bruce L. Purcell, March 14-April 2, incl. Landscapes by Louise U. Brumback, to March 14, incl.

Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunmore.

John Levy Galleries, 559 Fifth Ave.—Modern French, Dutch and American paintings.

Kennedy Galleries, 613 Fifth Ave.—Etchings by modern masters, through March.

Kingore Galleries, 668 Fifth Ave.—Portraits by Nikol Schattenstein, sculpture by Nanna M. Bryant, to March 19.

Knoedler Galleries, 556 Fifth Ave.—Landscapes by Louise U. Brumback, through March 14.

Lincoln Art Gallery, 509 Fifth Ave.—Paintings by Harry A. Vincent.

Macdowell Club, 108 W. 56 St.—Paintings by Ann Crane, Harry L. Hoffman, Francis C. Jones, March 13-26, incl. 2-6 P. M.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Chas. H. Davis and W. Elmer Schofield, annual exhibition of animal painters and sculptors, to March 21.

Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c. Etchings by J. Alden Weir, laces from Schiff collection, casts of sculpture by Michelangelo, to April 17.

Milch Gallery, 108 W. 57 St.—Paintings by Robt. Henri, through March 12. Paintings by Gari Melchers, March 14-April 9, incl.

Montclair Art Association, Montclair, N. J.—Paintings of Indian life by Julius Rolshoven.

Montross Gallery, 550 Fifth Ave.—Wall fountain by James Scudder with garden setting. Van Gogh exhibition reopened. Paintings by Bryson Burroughs, March 19-April 9, incl.

Museum of French Art, 399 Fifth Ave.—"Art of Brittany," by Mme. Balla Caillé of Nantes, to March 15. Loan exhibition of pastels, watercolors and drawings (Cezanne, Redon, Degas, Rodin, Derain, Forain, Picasso, etc.), March 17-April 3, incl.

Mussman Galleries, 144 W. 57 St., 108 W. 57 St.—General exhibition of etchings, through March.

National Academy of Design, 215 W. 57 St.—96th annual exhibition, to April 3.

National Revival of Industrial Arts, 616 Fifth Ave. Bronzes by P. Troubetsky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.

New Rochelle Art Association, Public Library, New Rochelle—Second exhibition of paintings, to March 21.

N. Y. School of Applied Design, 160 Lexington Ave. (30 St.)—Drawings and paintings by Alphonse Mucha, to April 2.

N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to Apr. 15. Prints by Manet, Room 316, through March.

Pen and Brush Club, 134 E. 19 St.—Watercolors and pastels, through March.

Powell Gallery, 117 W. 57 St.—Group of Phila. painters (Breckenridge, Ponceast, etc.), and others, March 15-April 5. Sundays, 2-6; Tues. and Fri. eves.

Ralston Galleries, 12 E. 48 St.—Paintings of Barbizon School, English portraits of XVIII C.

Rehn Galleries, 6 W. 50 St.—Paintings by Walter Griffin, to April 2, incl.

Reinhardt Galleries, 606 Fifth Ave.—Paintings by Geo. Hitchcock, March 14-March 26, incl.

Rosenbach Galleries, 273 Madison Ave. (bet. 39 and 40 Sts.)—Fine Bindings by Marguerite D. Lahey, Mar. 14-20, incl.

Salmagundi Club, 47 Fifth Ave.—Annual Oil exhibition, to March 19.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.

Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria, to March 24, incl.

Société Anonyme, Inc., 19 E. 47 St.—Paintings by Archipenko. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5.30.

Touchstone Gallery, 11 W. 47 St.—Portraits by Ruth Thomas, paintings and drawings by John G. Liello, color drawings by W. Kinecki, through March 12.

Paintings by J. E. Carret, March 14-March 26, incl.

Wanamakers, Astor Place, Belmison Galleries, Fifth Gallery, New Bldg.—Photographic prints by E. O. Hoppe, to March 28.

Whitney Studio Club, 147 W. 4 St.—10 A. M.—10 P. M. Sundays 3-6 P. M. Etchings and drawings by C. F. W. Mielatz, to March 17.

Wildenstein Galleries, 647 Fifth Ave.—Medals and Portrait medallions by Mme. Aine Mouroux of Paris, to March 19. Paintings by French Impressionists from Courbet (Renoir, Cezanne, Monet, Manet, Sisley, etc.). Decorative drawings and paintings by the "Bon Genre" artists of Paris, through March 19.

Yamanaka Galleries, 680 Fifth Ave.—Buddhist art of China, Corea and Japan, to March 14.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Cezanne, Degas, Gauguin, Van Gogh, Toulouse-Lautrec. Open 3-9 P. M.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—Early English furniture, etc., under directions of Maj. Geo. Horsfield; on view; sales March 15, 16, at 2. Antique rugs (collection Ali Ashraff Soutanoff of Constantinople); on view March 14; sales March 17, 18, 19, after. Library of Jas. H. Turnbull, colored prints from Col. Osterreith of Antwerp and Lucile Flanagan and Miss Fitzgibbons of Baltimore; on view March 14; sales March 23, aft. and eve. China, furniture, glass, silver, tapestries and rugs, consigned by Amos A. Lawrence of Boston; exhibition March 24 to sales, March 29, April 1 and 2. Collection of paintings belonging to W. G. Peckham; exhibition March 24 to sale, March 29, eve. Unusual collection of ships' models and marine prints belonging to Mr. Max Williams; exhibition March 26 to sale on March 30-31, eves.

Anderson Galleries, Park Ave. and 59 St.—Geo. D. Smith collection, Part V, on view; sales March 14, 15, after. Library of a N. Y. collector (standard sets, illustrated books, etc.), on view; sales March 17, 18, after. English and French furniture, concluding sale, Mar. 12, aft. Herschel V. Jones print collection (200 prints, Lepere, Whistler, etc.); on view March 19; sales March 28, 29, eves.

Paris Art Auctions

March 14-15—Hôtel Drouot. Salle No. 1. Prints, art-objects, antique furniture belonging to M. Z. M. Lair-Dubreuil, auctioneer; Paulme and Lasquin, experts.

March 16—Hôtel Drouot. Salle No. 6. Collection of the late M. Pierre Baudin, Naval Minister. Modern paintings. M. Lair-Dubreuil, auctioneer; Joseph Hessel, expert.

Monckton Wolfeana

The victory of Major Gen. James Wolfe at Quebec was fully described in a collection of autograph letters and documents sold at Sotheby's, London, Feb. 10. They belonged to Lieut. Gen. Robert Monckton, who was second in command to Wolfe at the battle on the Heights of Abraham, and, after more than a century and a half of careful preservation by the Moncktons, were offered to the public by a collateral descendant, George E. Monckton, of Fineshade Abbey, Stamford, Northants. The collection was bought for £5,050 by Messrs. Quaritch acting, it was understood, for Sir Leicester Harmsworth. It will remain in London.

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Forthcoming Needlework Sales

The sale at Sotheby's in London of two interesting pieces of 16th and 17th C. needlework attracted to the rooms the many collectors who are specializing nowadays in petit-point, for both are of special historic interest, the one having been associated with the Beaufort family, the other with that of the Earl of Bolingbroke. The prices of Elizabethan and Jacobean needlework rises steadily, and as from time to time specimens from family collections come into the market, it is interesting to note the gradual increase in appreciation.

Japanese Print Sale

(Concluded from last week)

The remainder of the Van Caneghem Japanese color print collection was sold under the auspices of the Walpole Galleries at Delmonico's, Mar. 3, for a total of \$9,197. Both sessions of the sale brought \$18,495.

Prints by Harunobu, Toyohiro, Utamaro, Hiroshige and Eiri were among the most important sold, bringing sums up to \$800. The latter's portrait of Tomimoto Buzendayn II, a chanter of Joruri songs, went to Bunkio Matzaki, who purchased the print for Mrs. A. Farmer for the highest price of the sale.

Another valuable print, by Toyohiro, "Young Woman Stepping Into a Boat," was sold for \$585 to Mrs. H. Carter.

There was spirited opposition between Japanese and American collectors for the rarer prints.

Other second session sales were as follows:

"The Frivolous Type," Utamaro; H. David, \$410.
"Omu Komachi," Utamaro; Miss A. Grace, \$350.
"Young Lady by a Stream," Kitao Masanobu; Miss M. Ainsworth, \$350.
"Actor Omezo I," Sharaku; K. Tanaka, \$310.
"Two Girls," Harunobu; F. Colburn, \$310.

Shippin Burd Furniture Sale

The total for the first session of the sale of furniture from the Burd Orphan School of Phila., furnished by Mrs. Shippin Burd and removed as the school is in new quarters, at the American Art Galleries, Mon. aft. Mar. 7, was \$12,980.

Some Louis XVI Beauvais tapestry covered armchairs and a settee brought \$4,000, the highest price, from Mr. Lionel. Other pieces bringing high prices were No. 84, pair English inlaid satinwood knife boxes, sold to Henry for \$350; No. 78, set early American mahogany extension dining tables, in five sections, sold to Seaman, agent, for \$950; and an old Duncan Phyfe mahogany extension dining table, which brought \$110. No. 100, pair French carved and gilded convex mirrors, sold to Henry for \$300; and No. 103, English mahogany tall clock, Chippendale, went to Bernet, agent, for \$310.

An early American mantle, No. 117, was bought by Henry for \$210; and Miss Lorenz, agent, purchased No. 118, another early American mantle, for \$210.

A total of \$6,673 was obtained at the closing session of the sale, Tues. aft., Mar. 8. The entire sale brought \$19,608.

A Chinese Lowestoft porcelain dinner service of 114 pieces was sold for \$320. A Meissen porcelain coffee and dessert service brought \$200 from private purchasers.

There were many bargains and prices were low.

Old and Modern Prints

A sale of 258 old and modern etchings, engravings and mezzotints, at the American Art Galleries, Tues. eve., Mar. 8, last, brought \$1,233.50. A mezzotint by Richard Houston of Major General James Wolfe, sold to Robert Fridenberg for \$135, and a Valentine Green mezzotint of Eleanor Gwynn went to the same buyer for \$42.50. Prices ruled very low.

Pictures at Low Prices

Some 66 oils by old and modern painters were sold at the American Art Galleries for \$4,057.50, Monday eve. last. A portrait of Gen. Joseph Reed by Charles Willson Peale was sold to Sears Ruce for \$725. This and several others were from the collection of the late Mrs. Franklin Bartlett. George H. Breitner's "Dutch Corner," sold for \$450 at the Chase sale in 1917, brought only \$150. "Hungarian Peasant Wagon," by Pettenkofen, went to J. H. Joseph for \$200; "Portrait of a Lady," by Carracci to B. R. Kittrege for \$125, and "Mme. de Chassanof," by C. Vencent, to the same buyer for \$130.

Romm Library Sale

The Charles Romm collection of first editions, Mss. and authors' inscribed copies was sold at the American Art Galleries Mar. 4 for \$8,889.

The highest price was \$350, paid by Gabriel Wells for a complete set of the works of Lafcadio Hearn, including books published after his death, and a number of works relating to him.

Palace Palffy Sale

Vienna, March 9.—Dealers from many countries attended the sale of the Palace Palffy. After spirited bidding, on the part of the French Gov't, it is said, a mahogany writing table used by Napoleon Bonaparte was sold to Baron Reitzas for 13 million kronen, about \$26,000 at the present rate of exchange. A portrait of Bismark by Lenback brought 800,000 kronen.

Ramsey Sale

At the first session Wed. aft., Feb. 9, of the sale of the collection of Mrs. C. Sears Ramsay from the historic Westover Mansion, James River, Va., the returns were \$8,464. L. J. O'Reilly paid \$500 for a tablet shaped sundial; C. Smith, \$220 for an English cutglass table service; J. M. McCree, \$180 for an English stone and brass sundial, \$155 for an iron and brass grate, \$180 for brass carved fluted grate and \$160 for a wrought iron two leaved gate.

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WASHINGTON

Misses Gertrude Fiske and Elizabeth W. Roberts arranged a joint exhibition at the Art Club to March 9. This followed the exhibition by Miss Sarah Monroe and Miss Catharine G. Critcher.

The Library of Congress has opened an exhibition of reproductions in color of paintings by old masters and modern American artists.

A replica of a painting by Szeldaties of the late David Lubin, founder of the International Institute of Agriculture at Rome, was presented during inaugural week to the Department of Agriculture by the Southern Commercial Congress.

On Feb. 4 the Washington Watercolor Club opened its annual exhibition at the Corcoran Gallery. A notable feature is the group by Lesley M. Jackson, painted in Japan. Of exceptional interest also are the five works by Elizabeth Sawtelle of the Woodberry school of painting. Felicie Howell shows her "The White House" and "St. John's Church," and Jane Peterson, her "Village St., Gloucester." Other scenes of Gloucester are by Miss Perrie, Bertha E. Baxter, Elizabeth H. Ingham, Elizabeth H. Evans, Eleanor P. Curtis and Margaret C. Mann. Sarah Monroe holds the place of honor with a Provincetown group. Hattie E. Burdett, Mathilde Leisenring and Pearl L. Hill have figure studies. Other contributors are: Amy Pleadwell, Elizabeth Spalding, C. Biesel, Gertrude B. Bourne, Wm. H. Holmes, M. W. Zimmerman, Harold C. Dunbar, John F. Carlson (of Colorado Springs, formerly of Woodstock, N. Y.), Helen B. Walcott, Gabrielle Clements, Tod Lindenmuth, Ellen D. Hale, Margaret F. Hawley and Lucy C. Stanton, the two last miniaturists.

Mrs. Gibson Fahnestock of New Bedford and Boston has presented the Museum, in memory of her late son, Major Clarence Fahnestock, A. E. F., a painting by Eugene Isabey.

Mr. Ralph King, of Cleveland, O., has lent a collection of small bronzes, comprising works by Rodin, Meunier, Bourdelle, Manish Hyatt and others.

BUFFALO

The Buffalo Society of Artists announce John Rummell the winner of the fellowship prize of \$50 for the best work at the exhibition, his "Heralding of Autumn."

Hon. mention was awarded as follows: First, Richard Andrews of Boston, Mass., for "The School Girl"; second, Miss Florence J. Bach of Buffalo, for a portrait; third, Howard D. Beach of Buffalo, "Vibrato"; fourth, Miss Grace R. Beals, "The Willows." Special mention was accorded for "Winter Glow." The judges were Mrs. Charles Cary, Bernard V. Carpenter, Harry W. Jacobs and Mrs. Cornelia B. Sage-Quinton.

A special group of paintings by Howard D. Beach and by the late Burr H. Nicholls are features of the show.

NEW ORLEANS

There are now on exhibition at the Delgado Museum 54 paintings and etchings by Anne Goldthwaite, who shows strength, simplicity and sincerity in her work. Non-essentials are, to a great extent, eliminated.

The annual exhibition of the New Orleans Art Association will open at the Delgado Museum, March 13. Helen Turner, of N. Y., but formerly of this city, will be given a room to herself. Several non-resident artists are sending in paintings.

Robert W. Grafton has opened his New Orleans studio and is painting local street scenes and portraits of the family of Mr. Sam Zemurray, and of Stanton Jahncke and others. Mr. Grafton has attained much popularity here as a portrait painter and his portrayals of effects in the old French quarter are much appreciated.

I. M. C.

SPRINGFIELD, MASS.

Mr. Jas. D. Gill recently opened his 44th annual exhibition of American oils. Among the artists represented are Durand, Inman, Morse, Willis S. Adams (recently deceased), Gardner Symons, Robt. Van Boskerck, R. M. Shurtleff, Wyant, Merritt Post and Robt. H. Nesbit.

MONTREAL

There is on at present an exhibition of Canadian etchings in the print room of the Art Association, loaned from the National Gallery collection, which has a general high standard of excellence.

At Scott & Sons' Gallery an exhibition was recently held of etchings of "Old Montreal" by Herbert Raine, A. R. C. A., whose work is well established in popular favor.

CLEVELAND

Charles Burchfield of Salem, an alumnus of the Cleveland School of Art, showed 33 watercolors in the school auditorium last week, which brought eulogistic comment from Henry Turner Bailey, dean of the school. The fresh new note in Burchfield's paintings won praise. While an impressionist, he is sane, and gives his landscapes sincerity of handling and feeling. There is subtle imagination in the gnarled old trees and fresh verdure which form the orchard picture. From the School the pictures went to the Chicago Art Institute.

Another young painter, F. Grason Sayre of Los Angeles, is showing Cal. watercolors at the Korner & Wood galleries. He has a fine color sense and a stipple technique that is original with him, and singularly successful in producing luminous and vibrant atmospheric effects. Mr. Thomas H. Russell of the Ferargil Galleries, N. Y., is at this gallery with a select collection of American oils, including representative works of Richard Miller, Emil Carlsen, J. Alden Weir, Childe Hassam, George Inness, A. P. Ryder, Dines Carlsen, W. T. Richards, Ballard Williams, Bruce Crane and others. Emil Carlsen's works include his famous "Madonna and Child" in the Italian Primitive manner, and his young son is represented by a still-life. "Mother of Dawn" by Arthur B. Davies is daringly fanciful.

"Etchings that Dance," by Troy Kinney, are the delight of print lovers visiting the Gage Gallery. Oils and watercolors by Miss Clara L. Deike, president of the Women's Art Club of Cleveland are attracting favorable comments. Miss Deike spends her summers in Provincetown and Gloucester, and most of her pictures are colorful transcripts of those locales.

At the Museum there is an exhibition of "invited" American oils from the Toronto Gallery. Frieske, Seyffert, Blumenschein and many of the younger men are represented. One bay of the main gallery is given to "futuristic" paintings which have earned for the spot the name of the "chamber of horrors."

Gerald H. Thayer, author and artist, and Mrs. Thayer, are here putting in place in the children's museum the models of birds, beasts, reptiles and insects which are arranged according to habitat.

Jessie C. Glasier.

CINCINNATI.

An important exhibition of paintings by Frederick Carl Frieske has been hung in the Museum Galleries. The group includes 16 canvases, covering a period of several years. "Under the Awning," "Girl with Earrings" and "Under the Trees" are three of the most charming canvases and represent the artist's latest work. "Rest," "In the Library" and "The Open Window" are among the most interesting in the show, delicate in feeling, individual, truthfully and sympathetically expressed.

One of the smaller Museum galleries has been given over to a group of 100 etchings by Lester G. Hornby. The etchings range from some fine renderings of light and shade to others which depend more upon their subject matter for interest. His exquisite feeling for line is shown in his drawings of Old World architecture as in "Tulleries" and "Le Cathedral, Rheims," while his war subjects are interesting studies of scenes and people, well drawn and skilfully executed.

An exhibition of works by the late Gaston La Touche opened at the Museum about Feb. 15. Marion Chamberlain.

MILWAUKEE

Twelve sculptures and a series of wood engravings by John Storr, architectural designer of the Wilbur Wright monument at Le Mans, France, are now on exhibit at the Art Institute. A number of these were shown recently at the Folsom Galleries, N. Y., in a first exhibition of Storr's work in this country. They come here through the co-operation of the artist and the Chicago Arts Club. The beautiful "Horses' Heads" and "Winged Horse" (bronze) are in the collection, and the much discussed "Modern Madonna" and "Dance" (terra cotta).

Some 30 paintings by Sigurd Schou, landscape, figure and still lifes, in oils, were features of the Feb. showing.

M. B. M.

New Art Editor of "Punch"

Mr. Frank Reynolds has been appointed art editor of London Punch. He studied at Heatherley's, contributed humorous drawings in Pick-Me-Up and The Sketch, and has made a series of illustrations for "Pickwick Papers" and "David Copperfield."

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